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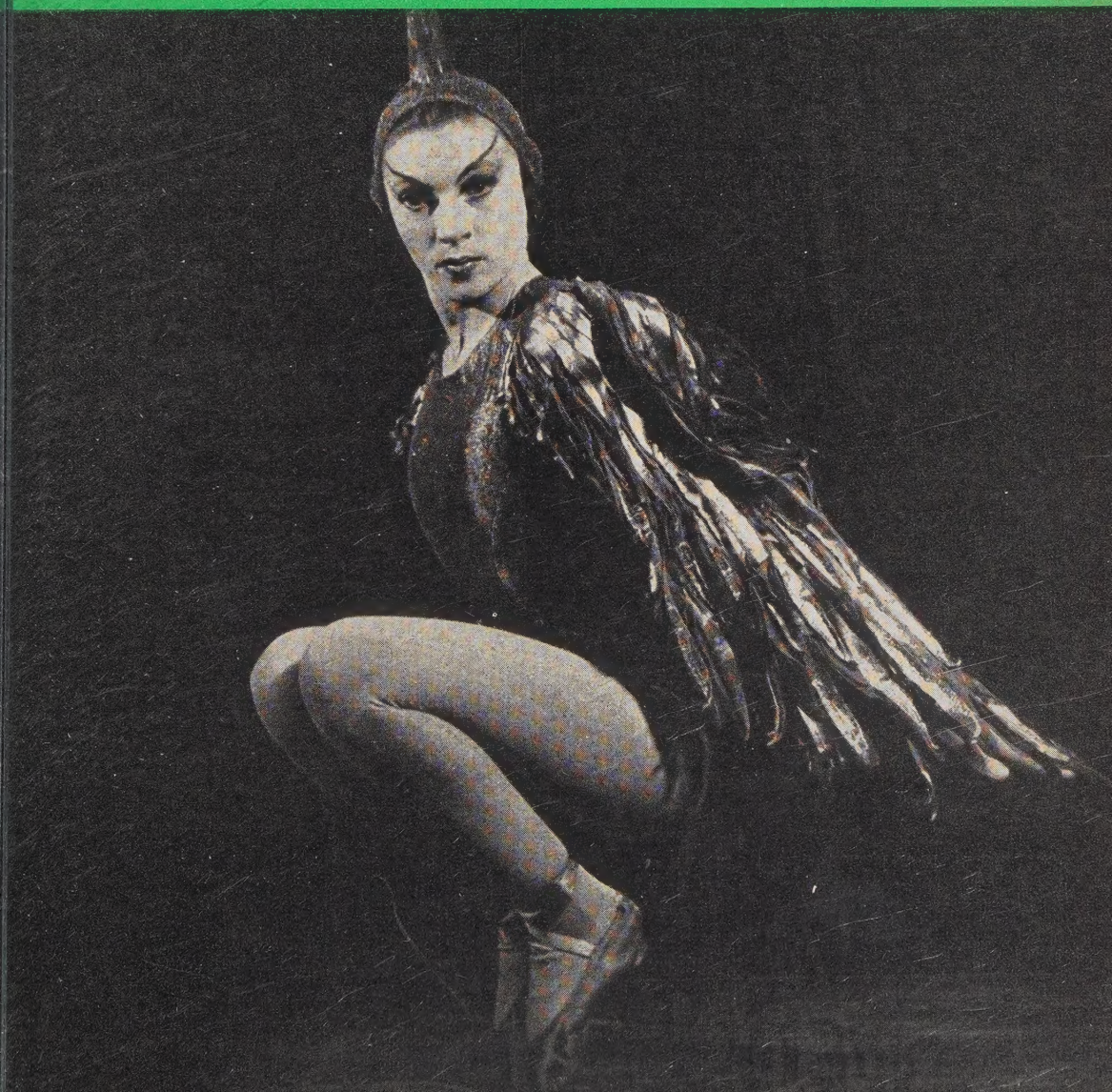
BALLET TODAY

BRUARY 1952 FEBRUARY 1952



PETER REVITT'S

BALLET GUYED

with a foreword by MARY CLARKE

is a book of brilliant caricatures of leading dancers of the day. Peter Revitt's work needs no introduction to readers of "BALLET TODAY" and his genius for the witty comment in line is here crystallised in 36 dazzling sketches including Alicia Markova, Anton Dolin, Mona Inglesby, Nora Kaye, Ram Gopal.

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DITORIAL COMMENT

NTIL I became associated with the administrative side of *Ballet Today* a few months ago, I ways imagined that when people renewed a subiption to a magazine they simply sent off a cheque h their name and address. But during the past nth or so we have had at this office so many id and encouraging letters from readers that I have nsiderably raised my opinion of the human race! om London, from Surrey, Birmingham, Wolverpton, Italy, West Virginia and California have me the most delightful letters and to all the writers extend our most grateful and appreciative thanks.

JASPER HOWLETT

One letter, however, brought sad news. Miss Jessane Harrison who, under the name of Jasper Howt, wrote many articles for this and other ballet agazines, died shortly before Christmas. Her book *lking of Ballet* which appeared in 1935 was one of the first to be devoted to the then Vic-Wells Ballet and it is a charmingly informal account of the earliest days of the company. Jasper Howlett applied strict standards to her judgment of performances and was a particularly staunch advocate of good manners on the stage, rating the style of a curtain-call almost as highly as a performance. We extend to her family and many friends our sincere sympathy.

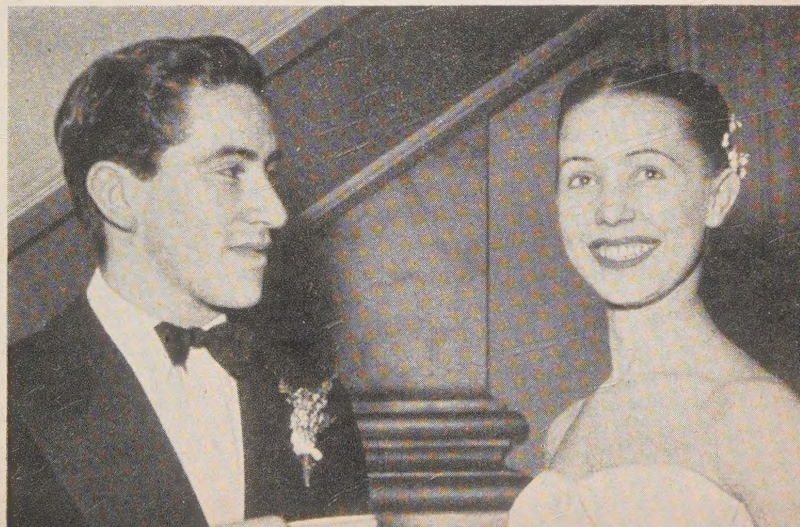
"UNKNOWN TROUPE SOCK 750G IN 12 WEEKS"

A cutting from the American paper *Variety* has brought some interesting financial statistics about the earnings of the Sadler's Wells Theatre Ballet's North American tour. After translating the jargon of the title more or less into English, we learn that by January 1st, when the company had completed about half its tour, the estimated gross earnings were about $750,000, or nearly £270,000, in under twelve full weeks. The words "unknown troupe" may seem a little ungenerous to us, but the "trade" in America obviously feels that the company has been sold on the magic of two names—"Sadler's Wells" and "Sol Hurok". It is admitted, however, that the company has lived up to advance publicity and has made a strong impression, getting fine notices and doing "SRO biz" (sold right out business) practically everywhere. "In the face of bad times generally, and a sharp slump in concert biz specifically, the showing is more remarkable," *Variety* says.

The company has now been signed definitely for a three-week season starting on March 25th in New York where they will appear at the enormous Warner Cinema. This building, which seats some 2,758 people, was originally a theatre called The Strand, but it has been a cinema for twenty years. The only known previous connection with ballet occurred in the 1920's when Anatole Bourman and Fokine produced ballets there.

M.C.

DIA NERINA AND ALEXANDER GRANT OTOGRAPHED AT THE CRUSH BAR PARTY PER THE FIRST NIGHT OF DONALD OF THE RTHENS. THE SPRIGS OF WHITE HEATHER HICH THE DANCERS ARE WEARING WERE SSENTED TO ALL THE COMPANY FOR LUCK THE SCOTTISH DANCE EXPERTS WHO LPED MASSINE WITH THE TRADITIONAL NCES.



he photograph on the cover is f Paula Hinton as The Golden ockerel in the Original Ballet Russe production of Coq d'Or. t is by Paul Wilson.

PAMELA MAY—A STUDY

By JOHN PERCIVAL

PAMELA MAY is, of all English dancers, the most radiant. Some roles demand little more than charm and good looks (Mlle. Theodore in *The Prospect Before Us* is an obvious example, or the White Skater in *Les Patineurs*), and in these she has easily surpassed the often excellent dancers with whom she alternated. The same qualities, heightened and enhanced, are to be seen in the sparkle of her Fairy Godmother in *Cinderella,* and contributed to the glorious richness of her Young Girl in *Nocturne.* 'Glamorous' is hardly the first epithet springing to mind when one thinks of her; yet it is a true theatrical glamour which she possesses, produced by a combination of beauty, an attractive personality, and the power of communicating to an audience a sense of intensity.

Had she been content to rely upon her beauty and presence, Pamela May would still have been a valuable dancer, but she has also many other definite qualities. There is a restraint about her classical work which renders more lasting the satisfaction it gives, and which also makes it possible for her to take a subsidiary role, such as one of the leading Swans in *Swan Lake,* without upsetting the balance of an ensemble. This restraint makes her Prelude in *Les Sylphides* the best of any English dancer but Markova, and adds to the austerity of her Queen of the Wilis.

In complete contrast to such roles is the fire and frenzied hysteria of her performance in *Dante Sonata,* full of a sense of suffering and despair. To the inspired mixture of simplicity and wild passion which was her principal solo in this work, she always brought complete conviction. No less abandoned, but in an entirely different mood, is her madly joyous performance of the Fox Trot in *Facade*: a perfect evocation of the flapper, scatty and irresponsible. Against the strongly contrasted roles already mentioned, set others again: her Swanilda, her Odette, her Can-Can Dancer. Here, obviously, is an artist of no small range. Consider, too, the variety even within any one of these roles: the gusto of her Can-Can in *La Boutique Fantasque,* the delicacy with which she invests the pizzicato solo in the same ballet, or the gravely tender quality she shows in the *pas de deux.*

Pamela May's range seems to be limited only by her technique. This is by no means poor, but it is not strong enough for her to give brilliance to a purely classical bravura role. The exceptional purity of her line, the perfection of her timing, the neatness of her footwork, and the sharp, brittle attack she commands; all these help to compensate for the lack of technical virtuosity, but even so her Princess Aurora, for instance, was never entirely satisfactory. In consequence, her importance in the Sadler's Wells hierarchy has appeared to decline. When the company went to Covent Garden, she alternated with Fonteyn in *The Sleeping Beauty.* Now her role in this ballet is the Lilac Fairy—an important part, but of far less importance than Aurora.

This is very right and proper. The company has grown enormously in strength, and young dancers must be given their chance. Fortunately, Pamela May is a dancer who can make a great deal out of a small part. Her patient attention to detail is an immense advantage in this respect. Watch her as the Red Queen in *Checkmate,* and see how expressive she makes a certain little caressing movement of the hand, conveying at once both the strength and the weakness of the character. Watch her as one of the girls in red in *Les Patineurs,* and see how she, and she only, exactly suggests the trepidation of an inexperienced skater by the manner in which she executes the arm movements. Nor, with all her care

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Ballet Workshop

DAVID ELLIS, Director of Ballet Workshop, writes to us: "During 1951, we have presented 18 complete ballets, 8 divertissements, one specially commissioned television ballet, several films that could not be seen elsewhere, and a production by a small company which we felt should be seen in London. Six of these works had specially commissioned scores and all were specially designed and dressed.

"As we have no production grant, all this has had to be paid for by subscriptions and the sale of tickets (at 5/- and 3/6). However many we manage to pack in standing (at 2/6), the total seating capacity of the Mercury Theatre is still only 120! Since we started this venture, the costs of all the materials of production have gone up enormously. As you may know, we are trying to meet these increases, not by raising the cost of membership (still 5/- and 10/-), or the cost of the tickets, but by running the programme for two months, instead of changing it every month. This will give us more receipts in return for the production expenses, and, at the same time, allow us more time for preparation and rehearsal of the new ballets. It will also allow a larger public to see the shows.

"Up to now, we have been sold out for every performance, but nothing less than this can possibly sustain us financially. To run the shows for more than the usual month will therefore need new members, if we are to have full houses every time.

"But there is an even more important side to our need for new members. The wider our membership becomes, the wider becomes our field of experiment. Already we have made several experiments using the voice (both spoken and sung) in conjunction with specially composed scores. As we have a Stage Director who is also a dancer, we have been able to develop lighting as part of the choreography as well as part of the decor. These are our small beginnings over our first year, but we feel that with a really large membership, we might be able to go on to really important experimental work here, at the same time as we experiment with young choreographers.

"As far as we know there is no other theatre organisation where this sort of work can be done. You yourself are the best judge of our work so far, and of its possibilities. It is hoped that our plea for more members may reach and interest people who, up to this moment, may not have heard of Ballet Workshop. With their help as members in 1952, we can look forward to a successful year."

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"THE GRACES"—A. E. CHALON'S WATERCOLOUR WHICH IS AT PRESENT ON SHOW IN THE WINTER EXHIBITION AT THE ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE. FROM THE COLLECTION OF MINTO WILSON

THE GRACES

By IVOR GUEST

BEING shown in public for the first time in a century, in the current exhibition at Burlington House, *The First Hundred Years of the Royal Academy,* is one of the loveliest pictorial records ever made of the Romantic Ballet: *The Graces,* a water-colour by A. E. Chalon, R.A., showing the younger Marie Taglioni (daughter of the great Taglioni's brother Paul), Carlotta Grisi and Amalia Ferraris in Paul Taglioni's *pas de trois, Les Grâces,* which was first performed at Her Majesty's Theatre, London, on May 2nd, 1850. The picture was first exhibited at the Royal Academy exhibition of 1851, and is now in the possession of Mr. Minto Wilson. The photographic reproduction, alas! conveys nothing of the wonderfully delicate colouring of the original, which glows with such warmth that one stands before it with caught breath so as not to dispel the magical illusion. For the colours are as fresh and vivid as if Chalon had laid down his brush only yesterday, and the attitudes of the figures so perfectly depicted that one almost expects them to step off their pedestal before one's eyes.

Although ballet would never die out in England during the long reign of Victoria, the decline in its popularity had already set in when this picture was painted, and this perhaps accounts for its not having been lithographed, as were some of Chalon's earlier paintings of the ballet. It was only a few years since the greatest flowering of the Romantic Ballet had taken place in London, but two of the greatest ballerinas—Marie Taglioni and Fanny Elssler—had danced for the last time in London; Carlotta Grisi would be seen only one season more; and Fanny Cerrito visited London much less frequently now that she was the star of the Paris Opéra. Those who hoped for the appearance of a younger quartet of equal genius were to be disappointed.

In 1850, Carlotta alone of the great four came to London. Benjamin Lumley, the manager of Her Majesty's, had engaged some excellent ballerinas to appear with her, and commissioned Paul Taglioni to devise a divertissement in the style of the *Pas de Quatre* and Perrot's later essays in the same genre, to display the talent which he had assembled. The result was *Les Grâces,* with music by Cesare Pugni, and Carlotta Grisi, Taglioni and Ferraris playing Euphrosyne, Thalia and Eglaia respectively.

The curtain rose to show groups of nymphs in white muslin costumes asleep on a grassy bank. Awakening, they danced a short *ensemble.* Then, through the foliage at the back, the three Graces appeared, dressed in pink, and danced together to a slow melody, forming groups that were clearly inspired by well-known classical statuary. A quick movement followed in which each dancer had a variation bringing out the particular qualities of her style: the young Taglioni bounding vigorously across the stage, Ferraris displaying her remarkable *équilibre,* and Carlotta Grisi shining most brightly of all by the poetry with which she executed every movement. The divertissement was received with the greatest enthusiasm, one critic daring the opinion that "in grace and groupings" it even surpassed the famous *Pas de Quatre.*

Giving voice to the public's growing distaste for elaborate *ballets d'action, The Times* wrote: "A *pas* like this, in which there is nothing but dancing of the very first class, is a far more attractive spectacle than a heavy ballet with its ballast of dull action." It was a significant statement. Though London would still have occasion to see and enjoy *ballets d'action,* such as *Le Corsaire* in 1856, by 1850 the victory of the less substantial divertissement, typified in this charming picture by Chalon, was virtually won.

A NOTE ON THE PICTURE'S HISTORY

By EDWIN KERSLEY

The picture was listed as Lot 45 in the Chalon sale of 11th March, 1861, at Christie's. In 1935 it was offered at Sotheby's, and I bid £12 for Mr. Ashley Dukes, his limit, and £17 for myself, but the reserve was £20 which was too much for my pocket. It was again offered at Sotheby's in 1947, when it was bought for well over £100. This illustrates the remarkable increase in interest in ballet paintings that had developed during the war years.

I cannot find any record of the watercolour having been reproduced in lithograph form as was the *Pas de Quatre,* or *Pas de Déesses,* and one may assume that this was due to the decline in ballet after its appearance. The price of ballet items in the Chalon sale confirms this; a lot of 170 caricatures of singers and dancers in an album brought only £70, about 8s. each. From this album came the caricatures at the Victoria and Albert Museum and many others which have been sold in recent years at vastly higher prices. Taglioni's name is actually printed as "Paglioni" throughout the catalogue; a drawing of her in *Flore et Zephyre* went for as little as a pound!

THE COVENT GARDEN SEASON

By MARY CLARKE

DOES harsh criticism, I wonder, produce feelings of despondency and disinterest in the hearts of dancers? Or does it stir the old Adam and rouse a fighting spirit that results in better performances? On the strength of the Christmas season at Covent Garden I begin to suspect that the second reaction is the true one for the company was in markedly better shape and danced well, notwithstanding some poor houses and some lackadaisical applause.

It was strange on Boxing Night to see the gallery slips empty, and to see empty seats in the theatre on most evenings, and I began to think that there is always a time-lag in the effect upon the box office of the standard of performance. When the company returned from America, preceded by glowing reports, it was impossible to get a seat anywhere in the theatre. Then came a bad period of ill-luck, exhaustion and nervous strain, with a corresponding effect on performances and subsequent notices. (I do not believe that notices affect attendances at ballet in England, where the audience reserves its right to form its own opinion about everything.) Box office receipts are now falling off, but even as they do performances are improving and this may be the first opportunity in years for people to drop in on the off-chance and buy a good seat for a good performance.

The theatre was mostly full for *Giselle* and *Sleeping Beauty*, the enduring popular favourites, and this in itself is a little disturbing for as long as the classics, however beautifully performed, attract more interest than contemporary works there will be little incentive for the company to build a modern repertoire. And on the balance over the season I do not think that the classics were better performed than the contemporary ballets.

On the first night of *Donald of the Burthens* (which Alan Storey reviewed here last month), the company gave a magnificent performance of *Daphnis and Chloe* that was obviously appreciated by a capacity audience. Pauline Clayden's Chloe is so deeply felt that her terror in the hands of the pirates becomes almost unbearable. Lykanion is one of Violetta Elvin's best roles, brief but enormously effective. *Les Sylphides*, that evening, had a lovely unity of style, quite distinct from the usual regimented effect. Anne Heaton danced with a new-found simplicity, infinitely preferable to her past tendency to throw

BERYL GREY AS DEATH IN MASSINE'S DONALD OF THE BURTHENS AT COVENT GARDEN

rself, bodily and temperamentally, at the audience. adia Nerina's waltz is an enchantment in itself, d I find Rassine as acceptable as anyone in the ale role.

Symphonic Variations also was given some fine rformances. This ballet has suffered less from anges of cast than one would at first imagine; rhaps the demands it makes on the dancers are ch that they have to exert every ounce of strength carry it off successfully and this helps free their rformances from the restraint that can be the nglish dancer's worst enemy—or greatest asset, deending on how it is applied.

I enjoyed too the dancing of the *corps de ballet* in *ppelia*, both in the character dances of Act I and e Waltz of the Hours in Act III. There has obously been a lot of painstaking rehearsal, for there e many newcomers in the *corps*, and it is a pity at the decor and costumes, and indeed the proction as a whole, do not support the dancers prorly. Nothing, however, could dim the ravishing vanilda of Pamela May which I saw early in ecember. She returned at the top of her form, ubbling over with gaiety and charm. Nadia Nerina rangely is disappointing in the *soubrette* passages the ballet, and her Swanilda is at its finest in Act I where she assumes the ballerina mantle and nces extraordinarily well. Gilbert Vernon is the w Franz and when I saw him on December 26th e was trying too hard and hurrying everything too uch. He does well enough in the first two acts lthough he must beware of an "Odol" smile), but found his Act III solo far from satisfactory. He ems too elegant and precise a dancer, at least for e present Covent Garden production of *Coppelia*, d also for the "peasant" *pas de deux* in *Giselle* hich he has also danced this season. The very ualities which make him a wonderful Snob in *Bouque Fantasque* are not the right ones for the simple heerful Franz or a merry peasant. And what has appened to Swanilda's little friends? At each erformance I saw they were hopelessly disunited d they have not, as I remember, ever been very ccessful since their number was increased to eight.

Kenneth Melville received his official press night or Albrecht in *Giselle* on December 31st, and rose it handsomely. He has a quite remarkable bearg and style of movement, and seems to me to have e greatest potentialities of any budding *danseur oble* in the company. At present he tends to atmpt rather more than he can accomplish on the age, but at least he aims high and Albrecht is one of the most difficult and demanding male roles in the repertory. There were indications that he had really thought about the character and the ballet, and there were several charmingly individual touches in his scenes with Giselle. He now needs much careful rehearsal and much more experience of the role on the stage; detached solos can be worked up in the classroom, but a major role in a romantic ballet must be integral to the whole, and only long practice with the company can accomplish this. Much the same applies to Violetta Elvin's Giselle, which is still a sketch for the role rather than a complete interpretation.

An Anouilh 'Comedy Ballet'

JEAN ANOUILH'S *Thieves' Carnival* ("Le Bal des Voleurs") is an early work, written when Anouilh was 30, though not produced until some years later. It has been described as a "comedy-ballet", and, in the production which opened at the London Arts Theatre on January 2nd, the choreography was by Harold Turner, who had as his chief interpreters Sara Luzita and Tutte Lemkow.

The author here gives his fancy freer rein than he has done since, though his favourite themes (the corrupting power of money, and the over-riding importance of young love) are already well in evidence.

This type of fantasy, however novel to us, is firmly based on French theatrical tradition and on the Commedia dell' Arte — an influence which our own theatre has almost entirely by-passed. Our own hunger for fantasy is supplied nowadays by ballet (which partly explains its sudden popularity during the war years), but English actors never seem quite at home in non-realistic drama unless it is poetic.

All this means that it was Harold Turner's part in the production which approached nearest the author's intentions. The producer, Roy Rich, tried to bridge the gap between dancers and actors, with as much success as made the techniques of ballet and acting (as understood in this country) seem less incompatible than usual in such cases.

Considered in itself, Turner's choreography was of no special interest; he may have deliberately made it simple so as to help reduce the difference between dancers and non-dancers, but it could easily have been more expressive without introducing a jarring note of reality. F.J.

A TUDOR REVIVAL AND A ROBBINS CREATION

By ARTHUR TODD

ANTONY TUDOR'S *Lilac Garden,* since its London premiere a decade and a half ago, has established itself in both Britain and America as one of the masterworks of contemporary ballet; however, its remounting for the New York City Ballet with new costumes and decor still constitutes a major event—perhaps because the work as a whole took fire again. It has emerged unchanged in choreographic design, but with an inspired freshness and a superb intensity. Three of the four principal soloists, Nora Kaye, Hugh Laing and Antony Tudor, are completely familiar with their roles and the fourth figure, that of the Other Woman, as danced by Tanaquil LeClercq was on a similar level of artistry. The *corps de ballet,* unfortunately, have not yet assimilated Tudor's style and this is especially evident in the work of some dancers who seem to strive for technical brilliance rather than emotional intensity. These flaws should be overcome in time, however, particularly if the company continues to work with more than one choreographer in one style.

Nora Kaye's performance as Caroline, the Bride-to-be, was for many of us the highspot of the whole season. Her dramatic range was enormous and she never over-played so that her role seemed fully and completely realised. Here certainly was dance rich in detail, extremely subtle and beautifully modulated and shaded. Hugh Laing, as Her Lover, was equally good—dynamic, mercurial and with a dark emotional intensity. It was wonderful again to see Mr. Laing shown to such a great advantage for otherwise he made far too few appearances during the season. No report on *Lilac Garden* would be complete without special note of Tanaquil Le Clercq's remarkably contrasting role of the Other Woman. Her performance revealed a hitherto hidden dramatic talent in this always exciting young dancer. She caught all the sardonic quality of the role and held her own with the three veterans of the ballet.

Horace Armisted's new setting echoed the Edwardian mood and seemed part and parcel of the action. Karinska's new costumes were rich in colour and lovely in line, although the women's dresses which are now slightly longer seemed to lack the flow of the originals.

Jerome Robbins' new ballet *The Pied Piper,* which was given its first performance during the season, was set to Aaron Copland's *Concerto for Clarinet and String Orchestra,* a work originally commissioned by Benny Goodman. In this marked departure from *The Cage,* Mr. Robbins has produced a romping work that is somewhat like an enlarged *Interplay* set in an *On Stage* background. There is no scenery, only flats and ladders that might be around backstage on a rehearsal day. It begins slowly with a musician wandering across the stage; he comes across a music-stand and score. After trying a few tentative bleats on the clarinet, he really gets hold of the score and first one and then another couple come in and begin to dance, quietly at first, later in increasing numbers, riotously and jazzily, building to a real Broadway conclusion.

Though *The Pied Piper* had a big popular success, its shortcomings become increasingly apparent on second and third viewings. Working with a score not composed for him, Robbins has had to adhere to its form, which means his opening section is considerably slower and longer than it need have been while the final section seems too sustained and protracted. Nowhere is the form as fine nor as polished as *Interplay* nor does *The Pied Piper* have such a lasting simplicity. The ballet rather resembles a contrived musical comedy dance, but even in this respect it is not comparable to Robbin's superb ballet in the musical play *The King and I.*

HUGH LAING, TANAQUIL LECLERCQ, ANTONY TUDOR AND NORA KAYE IN THE NEW YORK CITY BALLET'S REVIVAL OF LILAC GARDEN

Photograph by Walter E. Owen

ORIGINAL BALLET RUSSE

By JANET SINCLAIR

RUSSIAN Ballet. What a wealth of nostalgic memories are aroused by those two words set the page. I well remember my first visit to the ssian Ballet of Colonel W. de Basil at Covent rden in the summer of 1936. I had discovered let at Sadler's Wells Theatre some six months lier, in a company that then included Fonteyn d Helpmann, May, Brae, Miller, Honer, Turner d the ravishing Pearl Argyle as well as de Valois self, and I had not imagined that balletomania ld become more acute. Yet with my first per- mance of *Firebird* I knew it had set a seal on me the rest of my natural life.

remember that summer as one of continual con- ance to adjust the rest of my life around the per- mances that simply had to be seen—Massine as Miller, *Choreartium* with Baronova and Lichine their magnificent best, Verchinina in the first move- nt of *Les Presages,* the young Platoff emerging m the *corps de ballet,* the lovely lyrical Adrianova, rina, Shabelevsky (surely the most handsome man r to dance?), the première of *Symphonie Fan- tique, Beau Danube* with Massine, Danilova, Ria- uchinska, Shabelevsky and Baronova, *Petrouchka.* seems fantastic to me now that so much glory ld have been crowded into those few weeks of t summer. I think all of us who found Russian llet at that time felt keenly the fact that we had t been born early enough to belong to the Diaghi- era although we felt that in these performances we re seeing something of which Diaghilev would t have been ashamed.

The company now appearing under the name of iginal Ballet Russe compels comparison, by its y title, with those enchanted performances of the irties and in this it is terribly unwise. Had de sil been content to drag the rags and tatters of e Diaghilev Ballet through Europe when he formed s company in 1933 it would have been doomed to smal failure; instead he preserved the *chefs oeuvres* of the old repertoire and backed them with stream of new masterpieces by the greatest names ballet. Circumstances alter cases, of course and ubtless financial difficulties are no less acute in e running of ballet companies than in any other terprise today. But it cannot be repeated too often at the present company is saddling itself with a putation it can never hope to live up to by using ch a name. The result is simply to send us all into nostalgic dreams of better days which are probably infuriating to our readers who did not see the Russian Ballet in the days when it was Russian and was first-class Ballet.

If the present company would stand on its own feet it might earn praise, for it contains good dancers and has improved remarkably since it was first seen at Wimbledon. At the Festival Hall conditions were anything but good for judging the standard of performances; the acoustics made every step sound a crash and the ballets lost all concentration and mystery by being danced on a platform stage without decor or proscenium arch to enclose the action.

The performance of *Aurora's Wedding* would have been difficult to excuse in any setting, however. The general standard makes it all the more pleasant to record a really first-class performance by the Three Ivans (the Nijinska version, and the best one) led by Kiril Vassilkovsky who is in many ways the company's outstanding discovery. Sonia Arova contributed a good sound Aurora and is dancing really well again.

Dokoudovsky's ballet *Femmes d'Alger,* which was given its first performance on January 3rd, is a long, ungainly, sprawling affair with many amusing moments and is stated to be based on the Delacroix painting in the Louvre. The book and costumes are by the Artistic Director of the Original Ballet Russe, George Kirsta. After *Les Matelots, Sailor's Fancy* and *Fancy Free* one would have imagined that the adventures of three sailors left no further scope for invention on the ballet stage, and there is indeed not a great deal that is new in this variation on the theme. However, it passes a pleasant forty minutes, though it would be better ballet if it were cut by one-third, and the Festival Hall audience seemed to enjoy it.

Paula Hinton—a dancer of whom it is difficult to imagine that Diaghileff or de Basil would have failed to make much—has been appearing with the company as the Golden Cockerel and in other roles. It is a pity that in all probability she and her husband, Walter Gore, will be leaving for Australia shortly because it is dancers like this who might make this company into one interesting for its own sake and not merely as a pale reflection of past glories.

The company transferred to the Adelphi Theatre on January 16th for a limited season.

A SCENE FROM THE KANDYAN BALLET IN CAROL REED'S NEW FILM OUTCAST OF THE ISLANDS

The TEMPLE DANCERS of KANDY

By DORÉ SILVERMAN

A CAROL REED film is now an event. Since his world-wide success with *The Third Man*—remember that insidious zither-tune?—his next film has been a matter of interest. His choice of Joseph Conrad's *Outcast of the Islands* excited curiosity, for Reed had not hitherto filmed anything quite like this romantic melodrama. Now it is finished, and the film has already had its premiere in London.

The film introduces traditional Kandyan dancing to the screen for the first time (most of the film was shot in Ceylon). The entire ballet of *The Landing of Vijaya* was photographed on the island, and excerpts from the ballet are used as background for Captain Lingard's arrival on the islands and also for Almayer's birthday celebrations.

To understand the meaning and traditional significance of Kandyan dancing one must know something of its origins and of the land where this form of dancing sprang. It is hard to believe that over 2,400 years ago—yes, twenty-four centuries—there existed in Ceylon a city founded by the Minister of the first Aryan conqueror, Vijaya. More than 2,000 years ago there stood in the north of Ceylon the city of Anuradhapura, a metropolis the size of London, having a population of three millions.

Today this city, which boasted of a civilisation which even today would not be considered backwards in many parts of the globe, is a ruin in a rotting, deserted jungle. Its history, however, lives on, and when, many centuries later, Kandy was chosen as the last capital of the Sinhalese kings, many of the stories of the original inhabitants of the island remained preserved in song and dance.

In particular, the story of how Vijaya, the first king, arrived on the island, and of his courtship, and marriage to the beautiful Queen Kuveni (who at first resents his landing, but comes to accept him as her joint-ruler) has not been allowed to pass into forgetfulness through these centuries.

Admittedly Kandyan dancing does bear, particularly to the uninitiated, a resemblance to other forms of traditional dancing, notably that of the southern

dians. Where these two forms of dancing do uch is that their songs form a central element of the dancing, and the dances are always designed interpret the songs.

S. Thangarajah, the producer of the Kandyan bal- which is seen in Carol Reed's film, explained to e the essential differences which make Kandyan ncing unique among the many forms of traditional ncing seen in India and elsewhere.

He said: "It is the absence of undue technicalities ch as the Bhavas—in which facial expressions in- pret the meaning of the songs—or the Mudras— ere gesticulations play a similar role—which mps Kandyan dancing as a dance-form which is digenous to the place of its origin.

"It is the most 'angular,' or the least flowing, in movements, and of the dances known to the Oc- dent it is in fact the most virile and yet the simplest nce-form and perhaps the most 'manly' dance in e world." It is its rhythm which gives it pre- inence as a dance-form, rhythm accentuated and arked by the accompaniment of the monotonous tive Bera (drum).

For sheer rhythm it outstrips all the other forms Indian dancing, a pre-eminence achieved at the pense of all else. Moreover, in contrast with the ore usual Indian dance forms, the Kandyan dan- r's means of giving expression to his emotions are

RIGANITHA GURUNANSE OF ALGAMA WHO DANCES A LEADING ROLE IN THE BALLET IN OUTCAST OF THE ISLANDS AND IS A LEADING TEACHER OF KANDYAN DANCING

RANJANA THANGARAJAH, THE DANCER WHO TAKES THE PART OF QUEEN KUVENI IN THE KANDYAN BALLET IN OUTCAST OF THE ISLANDS

his actual dance steps. In this aspect, it is one dance-form in the East which comes very close to the Russian ballet in its purest form.

"Apart from its angular movements" continued M. Thangarajah, "Kandyan dancing is easily distinguished by the characteristic absence of any variety of hand movements: there is only one kind of hand movement. Further, the Lasya element, or womanly grace, is lacking."

This lack of "womanly grace" is comprehensible when it is realised that for centuries women were forbidden to take part in Kandyan dancing. Only recently was this ban lifted and since for so many years men dominated the dance scene, certain vigorous bodily jerks have come into play which are not easily performed by women dancers. From this, it is held that if this essentially native feature of the dance is not to die out because of the entry of women dancers, it is important that all women dancers are taught by men.

Leading exponents of the art of Kandyan dancing now are Kiriganitha Gurunanse of Algama, regarded as the doyen of teachers of this form of dancing, and Ranjana Thangarajah, who for the past seven years has been Ceylon's leading dancing-star. Both appear in *Outcast of the Islands* in the ballet *The Birth of Sinhala,* Gurunanse dancing Vijaya and Miss Thangarajah, Queen Kuveni. (*Continued on page* 20)

KATHERINE DUNHAM AGAIN

By FRANK JACKSON

IT was, of course, inevitable, and I should have realised it beforehand, that I, who had been swept off my feet by *Caribbean Rhapsody* three years ago, was expecting too much from Katherine Dunham. By the end of the opening night at the Cambridge Theatre, I was muttering into my beard, in typically old-fogeyish manner, that what had once seemed to me the beginnings of a new and exciting dance form, now looked like no more than good showmanship. As though good showmanship were not a quality so rare in the theatre that one ought to be grateful for it when it appears.

So much has happened here in the dance world of the past three years that it is not surprising that critical standards have been modified. But, if I have changed, time has stood more or less still for Katherine Dunham. Not only is her present programme constructed on the best items of the old one, but the new items bear a strong family resemblance to the old ones, so that it seems as though Katherine Dunham is exploiting her original discoveries rather than adding to her treasures. Perhaps she has been away too long from her source of inspiration; perhaps the dire necessity of Finance is forcing her to play safe. In either case she wins our sympathy while losing a trifle of our respect.

Is it my imagination? Is memory playing me false? Or have even the numbers from *Caribbean Rhapsody*, which are retained in the present programme, suffered a sea-change into something far less rich and strange?

However, within the Company itself, as apart from its impact on the outside world, there have been several changes for the better. Vanoye Aikens has improved tremendously as a dancer and so have Lenwood Morris and Wilbert Bradley. Arthur Bell, a dancer new to me, gives a terrifying performance as the boy possessed by the snake in *Shango*. The girls have fewer opportunities, but I enjoyed seeing Lucille Ellis again, and a new girl, Minnie Willis, had a short solo which suggested great potential talent.

I must mention, too, the first-rate team spirit in the Company, at least on the dancing side. Their hard work and unselfishness threw into unfortunate relief Katherine Dunham's own over-fondness for the spotlight, which won her some disfavour on the first night and emphasised the tendency away from art in the direction of cabaret or revue—forms of entertainment of which, at their best, there is no need to be ashamed.

KATHERINE DUNHAM WITH THREE OF HER LEADING DANCERS

Photograph by Iris, Paris

NEW YORK COMMENTARY

By P. W. MANCHESTER

RECENTLY watched a Dance Notation class at the Juilliard School of Music which occupies very much the same position in the United States as the Royal Academy or Royal College of Music in England, so that the incorporation of Dance Notation into its curriculum is by way of being an official recognition.

There were about two dozen students in the intermediate class I watched and they sat round the room studying the sheets of signs which constituted the lesson for that day. Then they were split into two groups for convenience and the first group arranged themselves in the centre of the room. Holding a sheet in their hands, all started moving simultaneously, doing identical movements without any furtive glances at each other, but with every confidence that they knew what they were about. Then the second group who had watched and followed the movements with close attention replaced the first group, rapidly went through the same movements and then passed on to the second written exercise, and so on.

The students asked intelligent questions, were alert and interested and were quite capable of drawing the movement on the large blackboard which filled one wall. One young Japanese dancer who was shortly returning to her own country was arranging for a special course to help her to quicker mastery of the system, and was then going to continue as a 'correspondence pupil'.

Ann Hutchinson, head of the Dance Notation Bureau in New York, who gives these classes, does not pretend that it can be learnt quickly. It takes about three years to learn the method and the way of writing it down quickly and accurately. It is possible that some modification of the system would simplify it without loss of accuracy; but that it does work in a practical form for anyone willing to take the trouble to apply herself or himself in the same way as learning any other subject, was amply demonstrated.

The Revelation of "Four Temperaments"

Those of you who saw the New York City Ballet in London last summer will remember Balanchine's ballet *The Four Temperaments.* Coming towards the end of the season when some of us felt that one more ballet in practice costume would drive us screaming from the theatre, it was so overloaded with the most hideous costumes ever devised that we suddenly realised that there was a fate worse than no decor. If ever a ballet was killed by bad costuming it was *The Four Temperaments.*

During the season just past, New York City Ballet put *The Four Temperaments* back into the repertoire without the costumes. The girls wear black, sleeveless leotards with pink tights, and the boys wear white shirts with black practice tights. The result is altogether revelationary. Here is some of the most amazing choreography Balanchine has ever devised with three widely differing but all very beautiful *pas de deux,* and two wonderful roles for male dancers which in itself is an unusual and welcome feature of this company's work.

This is the kind of ballet which shows this company at its best. I think it could be still further enhanced by dressing each 'Temperament' in a different colour, which would give some effect of being a decor without going to much expense. As it stands however, it is a great work and I hope it will be included in the repertoire New York City Ballet takes to London, so that everyone will have a chance of going and changing their minds.

MARIA TALLCHIEF AS SHE APPEARS IN BALANCHINE'S VERSION OF SWAN LAKE WITH THE NEW YORK CITY BALLET

Photograph by Walter E. Owen

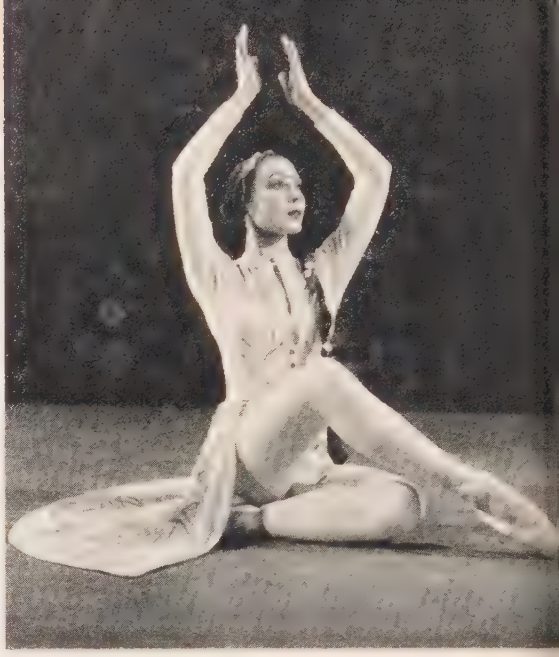
The Theatre Ballet in California

Another report from Michael Hogan and Maurice Metliss.

Dear Janet,

We were sorry to leave Vancouver at the end of our week there, and the many friends we had made in the city, but we boarded the train on Saturday night (1st December) eager for our first glimpse of California, which we saw on the Monday morning: to our disappointment it was cold and pouring with rain, many of the small towns through which we passed being a foot under water and even the train tracks were covered. At mid-day on the Monday we arrived at Oakland Pier and boarded the ferry boat for San Francisco, from which we had a fine view of the magnificent Oakland Bay and Golden Gate bridges. Within an hour or two of our arrival we were busy at class and preparing for our opening performance, which consisted of *Casse, Harlequin in April,* and *Pineapple Poll.* The performance in the beautiful War Memorial Opera House that night went smoothly: but although we had been warned of the severity of the critics here we were unprepared for the notices which we read in the next day's papers—to put it mildly, they were not good. Neither were press or audiences kind to the second night's performance of *Coppelia,* though Beriosova's performance was praised. Later in the week we hoped that the reviews might improve, but they did not, so we just did our very best and gave up buying the newspapers. By the final performances we were pleased to see that the *San Francisco Chronicle* critic was admitting that he had been too severe in his judgment of *The Prospect Before Us,* while the *News* critic praised the decor of *Assembly Ball* and included an acknowledgment of the very fine dancing of Beriosova and Blair.

The major surprise of San Francisco was the announcement by John Lanchbery at an orchestral rehearsal of *Assembly Ball* of his intended marriage to Elaine Fifield. The orchestral players were the first to recover from their astonishment and quickly struck up "For he's a jolly good fellow" while we congratulated John and his bride-to-be. On the train from Bakersfield to San Diego we all sat with John, toasting the couple about to be married, while the girls did the same for Elaine. Next morning (Monday, December 17th) when we changed trains at Los



Photograph by Roger Wood

SVETLANA BERIOSOVA, WHO HAS BEEN HAVING A GREAT SUCCESS WITH THE THEATRE BALLET IN AMERICA, IN KHADRA

Angeles John and Elaine made for the Ambassador Hotel and their wedding, at which ceremony Richard Arnell was best man and Peggy van Praagh maid-of-honour. That evening we played at San Diego to a wonderful audience, and then split up for our holiday, many of the boys and girls going down to Mexico, others of us making for Los Angeles where we spent the time sunbathing and swimming.

On Thursday the 20th, the British Consul here, Mr. Hadlow, invited us to a cocktail party at which we met Douglas Fairbanks and Mr. and Mrs. Ronald Colman; on Christmas Day we had a wonderful lunch given by the management of our hotel, the Ambassador. Later in the afternoon an earthquake tremor rocked Los Angeles, and shook everyone up a bit.

At our opening performance that night, many famous people were in the audience—Gene Kelly, Moira Shearer and Yvonne de Carlo to mention only a few. Our programme—the same as that of our opening in San Francisco—went well, and the next day press reports were very good. On Boxing Day we gave two *Coppelias* which were also very well received. Elaine is on top of her form, and Stanley Holden is making a fine impression in *Prospect*: everything is going well, and we all feel fit and ready for the second and hardest part of our tour.

MICHAEL AND MAURICE.

Balletomane's Bookshelf

Dance to the Piper, by Agnes de Mille. Hamish Hamilton, 18/-.

Agnes de Mille is doubly remarkable in that she a dancer who can both write well and think deeply. evitably one linked her with her father and her cle (Cecil B.) and presumed that money and in- ence made her path to fame a smooth one, but if u want to read about someone who has come up hard way this book will tell you. It also tells u of the hard way down, in the story of Adolf lm's pathetic ventures—of a tragic end to the story the man who was the sensation of Diaghileff's ginal seasons : his story is the reverse of that of jinsky, who ceased dancing at the height of his ne and did not have to struggle on afterwards as most dancers.

De Mille is always provocative in her writing and ways interesting too, particularly as she was in at beginning of the experiments that resulted in the alistic" school of today (yet her admiration for lanchine's work is intense!) both in England, ere she worked with Tudor, and in the States ere she belonged to the "modern" contingent. Con- quently as she records her eventful life one follows history of the ballet since Fokine's revolution of 09 ; the saga stretches from Kosloff and Bolm life—if it can be so called—in the Ballets Russes today, through the era of Tudor to that of the ators of *Fancy Free, On Stage, Billy the Kid* and *ll River Legend.*

De Mille expresses herself with deceptive simplic- avoiding the superlatives of the gossip column the pomposity of the professional critic ; to quote example, she says of Tudor: "He was the first cher to help me to understand the principles be- nd the technique," without stressing the fact that is desire to help the pupil to understand is pheno- enal: one is left to assume it from one's perusal the preceding pages. She writes of Hollywood its early days affectionately, and without striving r any of the slick effects usually aimed at by writ- s about that now fabulous city.

Danilova, Graham, Slavenska, Franklin, Massine d many others are revealed in passing as keenly d quickly as any writer could wish to describe his orkmates.

De Mille never pulls her punches, so it is difficult see how she could have omitted her chapter on allet and Sex: yet I think it is a pity that she ould have seen as general a situation which only obtained in small sections of her world—and which in any case is fast becoming rare today. If she had consulted a few friends at the proof stage she might have qualified this section, and also corrected minor factual and printing errors elsewhere.

Her frightening descriptions of the bad old days explains why theatrical unions today are so strong ; and she is the first to explain convincingly the effect on herself of Pavlova's dancing—dancing which inspired so many of the dancers of today.

I feel it is a pity that she does not mention the ballet she choreographed for Jooss—*Drums Sound in Hackensack*—as she, like Ballets Jooss, suffered from the disadvantage of being regarded as too much of a ballet dancer at home and too "modern" in England: but perhaps she will make up the deficiency if she ever writes a sequel to bring her life up to date.

Lifar on Classical Ballet, by Serge Lifar, translated by D. M. Dinwiddie. Allan Wingate, 21/-

Both students and professional dancers who are not misled by the resounding title and style of Lifar's book will enjoy it, for it consists of tips and thoughts about classroom steps which have clarified in his mind during thirty years' dancing.

Needless to say no one will agree with all of his ideas, but in disagreeing with him one is made to think for one's self, and this is a blessing, because once dancers' minds become stale their performances soon follow suit—consequently this book might be considered the equivalent of two new teachers.

There is an appendix in which Lifar brings to life some old truths, and a pen portrait of Lifar by Arnold L. Haskell which is a model of chatty information. Unfortunately, there are far too many French words—not technical terms—untranslated, and it is a pity that the publishers should have bothered to reproduce so many photographs of the author that have nothing to do with the text. The drawings by Monique Lancelot are admirable: no previously published text book that I can remember has contained drawings of dancers which are at once correct and inspiring.

Complete Book of Ballets, by Cyril W. Beaumont. Putnam, 42/-.

Unfortunately most of the criticisms of the 1949 edition published in *Ballet Today* in March, 1950, hold good. When will this invaluable reference book be brought a bit more up to date? L.K.

Competition Result

WHILE, in the opinion of the Editors, no single entry merited a prize, there were several very interesting suggestions made.

The startling fact emerged that the large majority of entries based their ballets on fairy tales, although the rules of entry put no limits whatever on the choice of subject matter. Does this mean that audiences prefer fairy-tale ballets to any other? Or that ballet is more suitable for the telling of fairy stories than for anything else? Your guess is as good as mine, but if the latter is true, it is an unhappy outlook for those of us who fondly hope and believe that ballet can be used to portray more complicated and contemporary human problems, and to supply a deeper need than the desire for fantasy in a dreary world.

There may be a moral, too, in the fact that one of the best entries as far as story was concerned came from Helen Colquhoun, who is only 11 years old. Her *Coppelia*-esque plot, based on a story from a children's book was as good as anyone else's in the fairy-story line. And Pat Smith (aged 18), who says she has only seen three ballet companies in her life, has given a suggestion for a short sentimental *pas de deux* which is also as good as many of its kind we actually see, and also, therefore, a comment rather upon our ballet companies than upon our competitors.

I would like to see someone try Moyna Tilley's suggestion of Maeterlinck's *Blue Bird* as a ballet story. Her cast includes Markova, as Light, Massine as the Dog, and Helpmann as the Cat. But Dali for décor?

There are suggestions in the style of *Apparitions* —notably John Clayton's *Concerto*: in the style of *Coq d'Or*—Ethel Catchpole's *Ilya;* and even one which reminds me of Ivo Cramer's *The Message*— Jeanne Gunn's *The Nativity*, to music by Vaughan Williams, with choreography by Frederick Ashton and sets and costumes by Sophie Fedorovitch.

Ashton is far and away the favourite choreographer; others mentioned are Massine and Helpmann.

Fedorovitch is the favourite designer with Chappell a distant runner-up and Gontcharova, Beaton, John Armstrong and James Bailey well down the field. I like Miss A. Crouch's suggestion for sets by Brassai with costumes by Fedorovitch — an unexpected mixture which might turn out well.

Fonteyn is the principal dancer in almost every entry; other favourites include Markova, Beryl Grey and Paula Hinton.

So it seems that our competitors were, on the whole, satisfied with the types of ballet they are seeing, and with the dancers who perform in them since, when left to their own devices, their own suggestions would have been in place in the least adventurous repertoires of our existing companies.

IS BALLET FINISHED ?

Our March issue will contain an article by A. V. Coton considering the recent statement in the press by Tyrone Guthrie.

It is with regret that we announce that British ballet is to lose two more of its leading figures. Paula Hinton and Walter Gore sail on February 2nd to Australia to join the Australian National Ballet.

Katherine Dunham has promised to lecture to the London Ballet Circle; it is hoped that this may be arranged for Sunday, February 17th.

There is a strong possibility that Violetta Elvin may shortly sign one or more film contracts if her ballet commitments permit.

A HOLIDAY PICTURE OF VIOLETTA ELVIN, TAKEN DURING SADLER'S WELLS RECENT PROVINCIAL TOUR

INTRODUCING MARCEL MARCEAU

No one interested in ballet (or indeed in the theatre in any form whatsoever) should miss Marcel Marceau, who will be appearing at the Arts Theatre for three weeks from the 30th of January.

This remarkable young French mime, who studied with Dullin and Decroux in Paris (for further details see *Ballet Today*, July, 1951), will show London a form of theatrical art which it has to date only glimpsed in *Les Enfants du Paradis*. Marceau and Barrault have a certain amount in common ; but it is of the Barrault of the very first mime sequence in the film, not the Barrault of the "Baptiste" sequence, that one is reminded by Marceau's performance. To my mind, having seen both on the stage, Marceau is the greater mime—though comparisons are notoriously odious. I mention this in order to give readers some idea of the fascinating and fantastic entertainment which will await them at the Arts Theatre.

J.S.

Danilova's Farewell

PRIMA ballerina Alexandra Danilova made her farewell appearance with the Ballet Russe de Monte Carlo in Houston, Texas, on December 30th, 1951. She is now going to Dallas to teach, but it is hoped she will continue to make guest appearances with the more important ballet companies, both in America and Europe.

For her farewell performance Madame Danilova appeared as the Glove Seller in *Gaieté Parisienne*. Before the ballet, the curtain was raised with the whole company assembled on a flower-banked stage and Sergei Denham (Director of the company) called Madame Danilova forward to receive a token of parting, a gold wrist bangle with an inscription of the company's regard. The whole company, the orchestra and the audience then burst into spontaneous applause. Danilova was in tears and, as the local paper recorded it, "she was not alone in her weeping. It was general in the company; there was many a wet face in the audience, and the orchestra members were quite broken."

Danilova has been *prima ballerina* of the Ballet Russe de Monte Carlo since the winter of 1938. She left Russia, where she was trained in the Imperial Ballet School, in 1924 in company with George Balanchine and joined the Diaghilev Ballet in the winter season of 1924-25. She was promoted to *ballerina* in 1927 and remained with the company until Diaghilev's death. She was *prima ballerina* with Colonel de Basil's Ballet Russe from 1933-38, except for one season when she appeared in *The Great Waltz* in New York.

A. E. TWYSDEN.

New Russian Cartoon

Happy Union, at the Continentale Cinema, Tottenham Court Road.

On Sundays the Continentale, during their run of *Miss Julie*, are showing a Russian cartoon called *Happy Union*. This cartoon convinces one of the truth of the legend that dancing is in the Russian blood, because in this little cartoon ballroom, character and ballet dances are all included, and each is executed not only correctly, but with love and understanding. The character steps would be as amusing if they were danced by a human instead of a bear: the *entrechat huit* during a *double tour en l'air* is any dancer's dream of perfection ; and this correctness is not due to superior animation, for the children do not walk as well as Disney's, but perhaps Russians only walk when they are sad! Incidentally, the cutting is used to create tension as in adult films.

As in every Russian cartoon one enjoys the quiet colouring and the kindly outlook—how refreshing it is to take one's child to see a cartoon containing sad but never unkind moments instead of the usual string of sadistic pranks that are supposed to be funny: although maybe it is a good idea to get used to punching and bullying early if one must live in this mad world.

E.H.

The death was reported from Moscow at the end of December of Ivan Nikolayevich, husband of the Russian ballerina Galina Ulanova. Ivan Nikolayevich, who was 61 at the time of his death, was an actor and Director of the Lenin Komsomol Theatre.

Au Revoir

ON February 23rd we shall wave goodbye to a good friend of this magazine and a leading figure in English ballet, when Leo Kersley sails for New York on his way to Denver, Colorado, where he is to take charge of a new ballet school being opened by Mrs. Lily Halpern.

Leo Kersley was first attracted to Sadler's Wells Theatre by the opera and had to be forcibly dragged by friends to the ballet. On the first occasion he went, he saw Idzikowski dance and was immediately seized with a desire to do likewise. He was accepted by Marie Rambert at her school in 1934 and three years later, at the age of 16, he danced the Blue Bird with Celia Franca. He stayed with Rambert until 1940, working with all her choreographers in a company that included Maude Lloyd, Pearl Argyle, Walter Gore, Hugh Laing, Antony Tudor and Agnes de Mille.

In 1940 he left Rambert to join John Regan's Ballet Trois Arts and from there went to International Ballet and subsequently to the Sadler's Wells Ballet where he danced the lead in *Les Patineurs* and created the role of the Gravedigger in Helpmann's *Hamlet*. When the Sadler's Wells Theatre Ballet was formed in 1946 Ninette de Valois invited Kersley to become leading male dancer, and he remained with the company for five years, dancing most of the major roles in the repertory.

LEO KERSLEY IN BLUE BIRD

Photograph by Helga Sharland

Since 1936 Leo Kersley has studied primarily with Idzikowski and considers himself to be Idzikowski's pupil. Idzikowski, it will be remembered, was a pupil of the great Cecchetti and is the author, with Beaumont, of the *Manual of Classical Dancing*.

Leo Kersley has produced opera ballets in Dublin and has taught and produced with the Ballet der Lage Landen in Amsterdam. Since 1942 he has written and lectured extensively about ballet, and his *Dictionary of Ballet* (in collaboration with his wife, Janet Sinclair, and Peter Revitt) will be published here by Blacks in the spring.

We send all our good wishes for the success of the new enterprise while regretting that yet another fine artist will be lost to English ballet.

RICHARD ELLIS, long a member of the Sadler's Wells Ballet, has left in order to go to Chicago to teach. He will be joined later by his wife, Christine du Boulay, who for several years has led the *corps de ballet* of the company. To them, also, we extend our good wishes—but we fervently hope that this is not the beginning of a mass emigration to the West.

M.C.

TEMPLE DANCERS (*Continued from page* 13)

This is the simple story of the ballet: Vijaya and his followers land on the island and the leader sends ahead a man to find fire and to cook their food. Queen Kuvani and her maids-in-waiting are dancing beside a Lotus pond near her home when the scout of Vijaya appears. Kuveni threatens to destroy him but later charms him and leads him into captivity. A second follower of the King meets a like fate.

Vijaya, now anxious about his missing men, dons his princely robes and goes in search of them. He reaches the Lotus pond, where the Queen is hiding behind a tree. Although she is delighted with the success of her scheme, upon seeing Vijaya, she falls under his spell. If he will marry her, she promises, she will return his missing followers. Vijaya agrees and Kuveni fetches her maids and the freed prisoners. The scene closes with riotous dancing.

Carol Reed tells me that he has never used dancing as part of the theme of any of his films before now, but he feels justified in this instance because it is part of the atmosphere and dramatic structure of the film.

Mirror for Witches

Andree Howard's ballet *Mirror for Witches* which l be given its first performance by the Sadler's lls Ballet on March 4th, is a strongly dramatic rk and has no character comparable to Miss How- 's last created witch in *Selina.* Dancers appearing he ballet include Anne Heaton, Kenneth Melville, lie Edwards, Philip Chatfield and April Olrich. e music is by Dennis ApIvor and the costumes l scenery will be designed by Norman Adams. *rror for Witches* will be reviewed in our next issue.

Immortality

Readers may remember that in the spring of 1949 n Storey had some searching discussions with an ginary choreographer called Antim Crud whose as on Ballet, as reported in this magazine, were hing if not eccentric, eleutheromaniac and unintel- ble. They may be as delighted as we were to find the American *Guide to Dance Periodicals,* Vol. IV 6-1950 the careful entry: "CRUD, ANTIM: as; sketch. B.T. v 2 n 16 p. 18, Mr-Apr. 49."

New Books

An interesting new approach is suggested by the e of a volume that A. & C. Black are publishing rtly. It is *The Art of the Dance in French Litera- e* by Deirdre Priddin, and illustrations have been sen from several important collections, including ne from the Archives of the Paris Opéra.

A history of the New York City Ballet from the ening of the School of American Ballet up to and cluding the projected 1952 tour of Europe, is being dertaken by Anatole Chujoy for the American pub- her Alfred Knopf.

PETER REVITT'S BALLET GUYED—NINA STROGANOVA AND VLADIMIR DOKOUDOVSKY IN THE BLUE BIRD PAS DE DEUX

Bouquet of the Month

This month's bouquet goes to Ray Powell of the adler's Wells Ballet for his superb performance as arabosse in *The Sleeping Beauty.* For almost the rst time the tragic aspect of the character is appar- nt; it is in the true fairy story tradition and it rings the heart.

Ballet Rambert

The Ballet Rambert will be touring during February and will visit the following towns:—

February 4th: Coliseum, Harrow.
February 11th: Pavilion, Torquay.
Feb. 18th and 25th: Theatre Royal, Bristol.

The Theatre Royal, Bristol, is, of course, one of the oldest theatres in the country and provides a charming setting for the Rambert Ballet. In accordance with usual policy, several young dancers from the Rambert School have recently been taken into the company, while present soloists are being developed for leading roles. David Paltenghi has now left the Ballet Rambert.

Photograph by Renoux

DOLORES STARR IN SKIBINE'S BALLET "PRISONER OF THE CAUCASUS" WHICH RECEIVED MUCH PRAISE DURING THE RECENT PARIS SEASON OF THE GRAND BALLET DU MAQUIS DE CUEVAS

Paris Notes

The most important collection of books, drawings, and souvenirs previously belonging to the Archives Internationales de la Danse, is to be donated by M. Rolf de Mare to the Museum of the Opera House, Paris.

* * *

The body of Vaslav Nijinsky is to be taken to Paris and buried in the Cemetery of Montmartre beside the grave of Armand Vestris.

* * *

Igor Stravinsky will be in Paris in May, for the first time in thirteen years. He will conduct three concerts, and also conduct for the Paris performances of the New York City Ballet. The arrival of this company in Paris, where it will appear at the Theatre des Champs Elysees, is awaited with intense interest ; their six performances will be made up of those ballets danced to Stravinsky's scores.

* * *

Jacqueline Moreau has joined the Grand Ballet du Marquis de Cuevas and will probably take over many of the roles previously danced by Marjorie Tallchief (Mrs. George Skibine) who is expecting a baby. Vladimir Skouratoff is also reported to have joined the company. The company played a long season at Cannes after their Christmas visit to Tunis and David Lichine is staging for them a new ballet, *La Belle Epoque,* to Offenbach music. Anna Ricarda is also planning a new ballet for the company, provisionally entitled *Inez de Castro.* The company has a spring tour in Belgium, Holland and Scandinavia and is negotiating for a South American tour this summer.

NEWS COLUMN

We hear that Ram Gopal has signed a contract to play in *White Blood,* a film to be directed by Ken Annakin telling a story of an English planter and his family in Malaya. Exteriors and location work for the film are at present taking place in Ceylon and Singapore.

* * *

Pigeon Crowle, author of the popular biography of Moira Shearer, is at work on a new biography of Sadler's Wells ballerina Beryl Grey, which Messrs. Faber & Faber will publish later in the year.

* * *

Rumour has it that Paul Godkin, the American dancer whom English audiences will remember for his exciting dancing with Ballet Theatre in *Interplay* and *Fancy Free,* sails for Europe shortly to appear in a new revue. Unfortunately our informant omitted to mention which capital city Mr. Godkin was bound for. If it should be the Paris show already announced to feature Maurice Chevalier and Colette Marchand with choreography by Jerome Robbins we prophesy that many ballet lovers will be making mathematical calculations with a weather eye open for the next pronouncement by Mr. Butler.

* * *

Jane Shore is to appear as leading dancer in a new British musical featuring Jimmy Edwards and Dick Bentley. Jane Shore is well-known to London and provincial audiences for her intelligent and versatile performances when a leading dancer of the Sadler's Wells Theatre Ballet, which she joined in its early days. Her first creation was in John Cranko's first ballet for that company, *Adieu,* and she also danced the leading role in his *Children's Corner.* Her other

important roles were in *La Fete Etrange*, as the Prelude Dancer in *Les Sylphides*, and the Debutante in *Facade*.

Eighteen months ago she was transferred to the *corps de ballet* at Covent Garden, where she danced with charm and distinction, but never succeeded in capturing leading roles.

* * *

Franklin White, whose book *Sadler's Wells Ballet Goes Abroad*, is selling very well both here and in the U.S.A., is at work on another book. The subject, we understand, is closely connected with ballet.

* * *

A leg injury suffered by Renee Jeanmaire has delayed further the Hans Andersen film for which Moira Shearer was originally signed. It is also understood that Jeanmaire is having to work overtime to learn English. Eric Bruhn, the Danish dancer, has been signed to dance with her and has been given leave of absence from Ballet Theatre to make the film. Roland Petit, who is doing the choreography, was in Paris recently to discuss settings with Spanish artist Antoni Clave.

* * *

Madame Rambert became a grandmother in mid-February when her daughter (Lulu Dukes) gave birth to a son, Andrew. Mother and son are doing splendidly and grandmere Rambert is looking younger than ever.

* * *

The University of Leeds is to confer on Margot Fonteyn the honorary degree of Doctor of Letters. The degree will be conferred during the summer term by the Princess Royal who is Chancellor of the University.

* * *

The Sadler's Wells Ballet will be in Portugal during April and is to dance at the San Carlos Theatre, Lisbon, from April 15th-23rd, and at the Rivoli Theatre, Oporto, from April 25th-28th. Eighteen performances will be given, in all, and the entire company (68 people) is flying to Lisbon.

* * *

G. B. L. Wilson has signed a contract to write the Penguin Dictionary of Ballet, of about 100,000 words, basing the work on a rough draft prepared by the late Deryck Lynham.

Prix Rene Blum

At a meeting of the Association des Ecrivains et Critiques de la Danse in Paris on February 16th, the first award of the Prix René Blum was made to Xenia Palley, a young dancer of 19 who has been seen in London with the Cuevas Ballet.

The Prix, originated by Mr. Cyril Beaumont as a memorial to René Blum, is intended as a recognition and reward each year of "un jeune danseur, une jeune danseuse, débutants, pour ses qualités, à la fois, de technique et d'expression." As the Prix is a monetary one and is the annual income of the funds accumulated for this purpose it follows that the greater the funds the larger the prize. If any admirers of the late René Blum wish to make any donation to the funds, such donations will be gratefully received and acknowledged. They can be sent to Monsieur Pierre Michaut, President, Associations des Ecrivains et Critiques de la Danse, 58 rue de Paris, Boulogne-sur-Seine (Seine), France, or to Cyril W. Beaumont, 75 Charing Cross Road, London, W.C.2.

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